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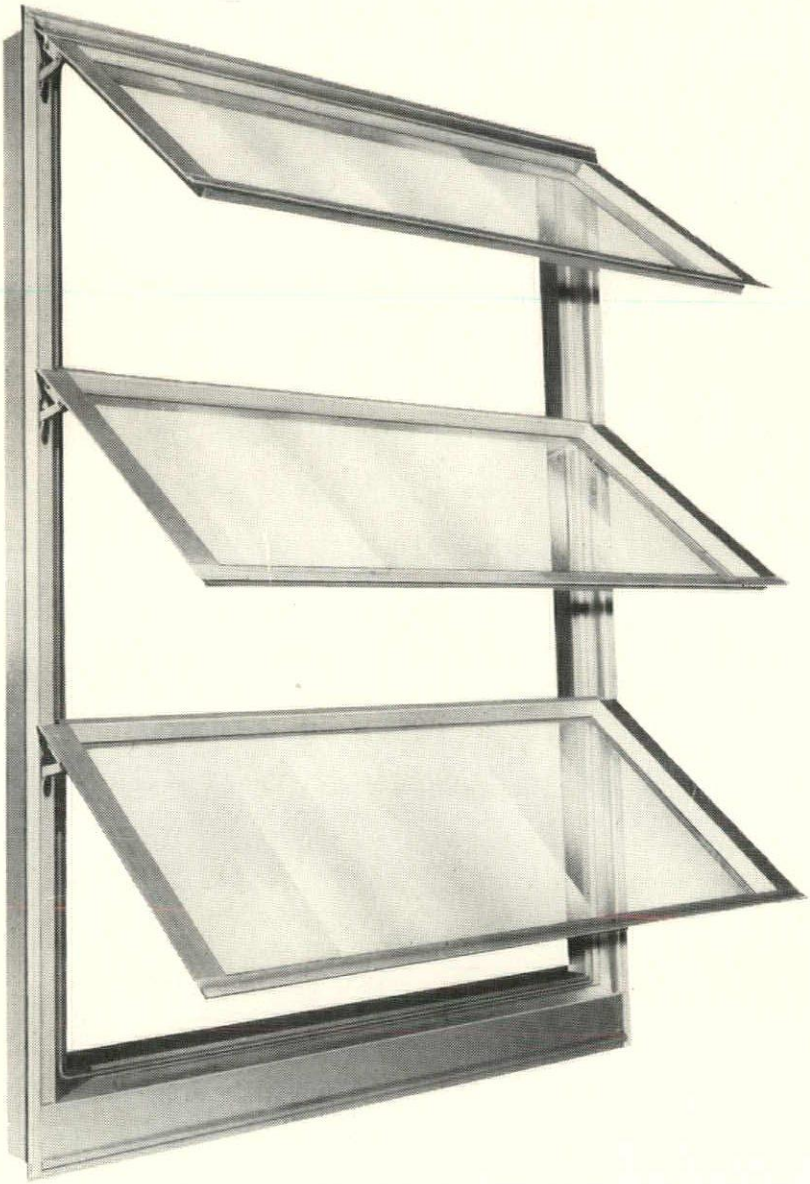
The Florida Architect

November
· 1954 ·

Fortieth Annual Convention

Official Journal
FLORIDA ASSOCIATION OF ARCHITECTS
AMERICAN INSTITUTE OF ARCHITECTS



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Self-Adjusting Sash: The new Gate City Aluminum Window eliminates the need for compensating screws and manual adjustment by its use of Gate City's exclusive split-quadrant sash arms. Enclosed in the jambs, they permit the sash *automatic* adjustment for perfect, tight closure.

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The
Florida Architect

Official Journal of the Florida Association of Architects of the American Institute of Architects

NOVEMBER, 1954 — VOL 4, NO. 7

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McMURRAY 26 MIAMI

Come On Along And Join The Clique!

You may have already heard it. The story about the man who was complaining that his lodge was run by a handful of men.

"Sure," he said, "They do everything. They set up a lot of committees; but that doesn't mean much. Some of the committee chairmen are part of the same gang and they have everything sewed up. Me? Yes, I was a committee chairman too once. But I knew it wasn't any use trying to do anything. They wouldn't have looked at the report even if I'd made one. Besides, I was pretty busy then."

Chief trouble with that story is that it's not fiction. It's unfortunately true to life — so true, in fact, that it can cause a twinge of conscience to almost anybody.

The extent of the twinge depends on the man. It's mighty small in the narrow minds of those who can't see the use for any kind of organization — and who won't join even a professional association because "it can't do anything for me." It's somewhat bigger in the fellow who's naturally of a retiring disposition and set in the routine ways of his business.

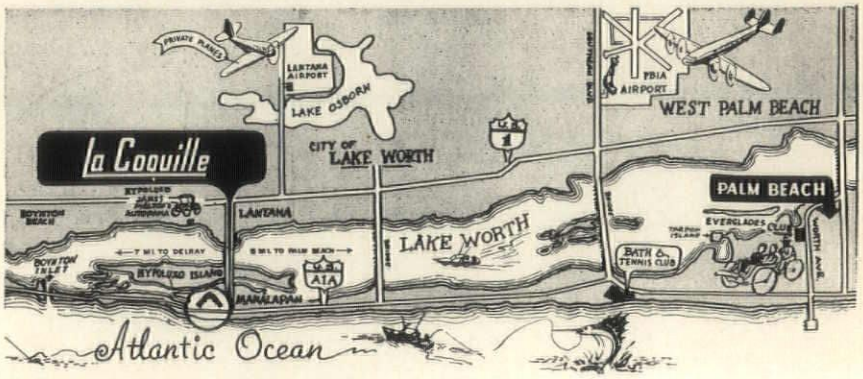
But it is great indeed to any member of "the gang" that has "everything sewed up." If he has failed to do anything less than his best for the advancement of a cause or organization of which he is a part, he feels it keenly. For he belongs to the handful of men who have vision, a broad outlook beyond their own circle of activity, an urge for creative thinking and the initiative needed to put constructive ideas into action.

Such men run things — in organizations and out. They run a better business, live a smoother life at home, are respected as people who think straight and get things done. When asked for an opinion they give it. When given a job, they do the best they can. They get themselves a reputation for that; and pretty soon they're part of that same gang which always runs things.

Ask any one of them how he got there and he'll answer something like this: "Oh, I got interested in figuring out how our situation could be improved. It was work at first; but after a while it didn't seem so."

It's a funny thing about most cliques in an organization like the F.A.A. The members always want company. All that's needed to join them is to get interested and do a little something that at first seems like work. That's all it takes — and a Convention is the best of all times to start.

Why not come along — and join the clique!



ROADMAP TO A GOOD TIME—It shows the location of La Coquille, headquarters of the F.A.A. 40th Annual Convention.

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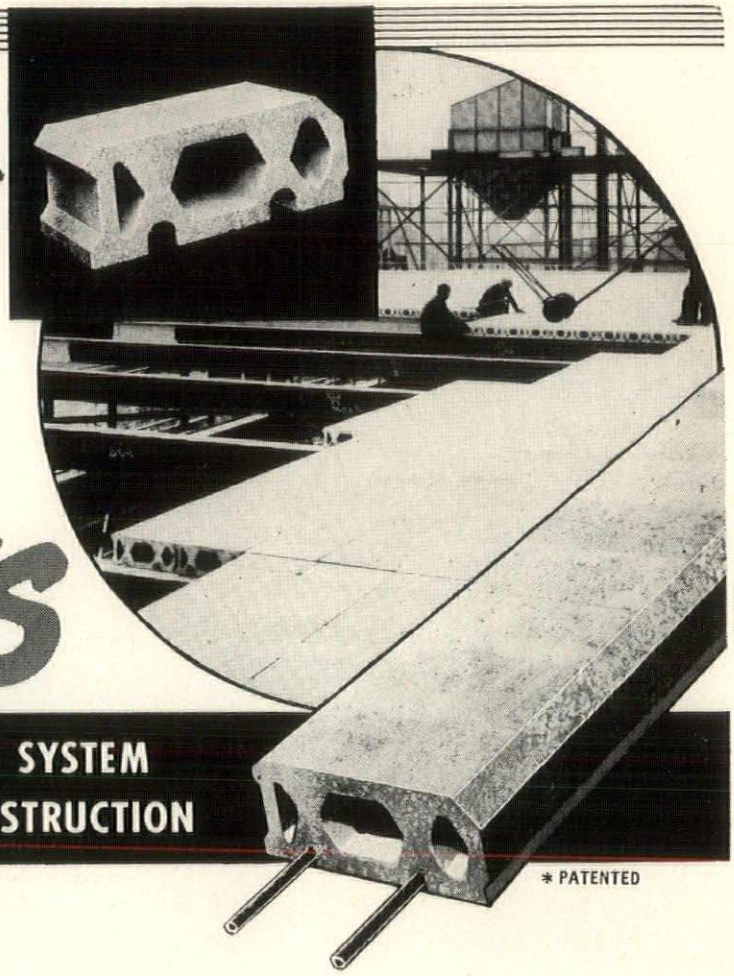

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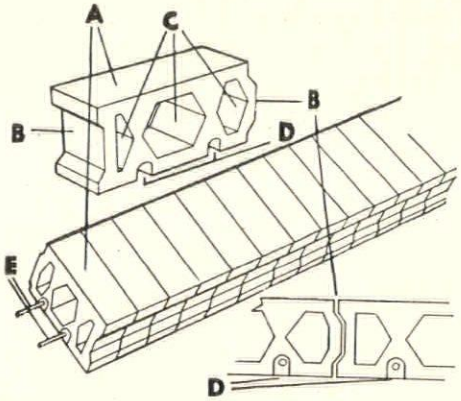

A. Modular surface of each beam quickly fills in floor or roof area. Floor area thus becomes immediate working deck for other tradesmen to use.

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The President's Page

A New Beginning At Forty

By Igor B. Polevitzky, A. I. A.

When anybody reaches forty a certain amount of self-analysis is in order. And certainly the process is as appropriate to a professional group like the F.A.A. as it is to any one of that group's individual members.

With the F.A.A.'s 40th Annual Meeting just around the corner, it's obvious that behind it lies a record of substantial growth and undeniable progress. But if you believe with Walter Pitkin—and who in the two-score bracket doesn't? — that "*Life begins at forty*", it's equally obvious that our professional association has barely scratched the surface of its potentialities.

Where do we stand right now? And, in the light of that position, what should we strive for in the immediate future?

First, I suppose, is the present strength of our organization. It's statewide. It's representative of every section of architectural activity, professionally as well as geographically. With its power flowing from the grass roots of local chapter interests, the concept of the F.A.A. as a professional association is as healthily American as apple pie.

And because that is so, our Association is more and more being recognized by the public as well as other segments of the building industry, as a well-knit professional group that, both politically and socially, has a great potential power for good. The F.A.A. is now operating as exactly that.

We have established a basic professional standard in our registration laws. We have joined hands with the engineering profession and with the contractors to initiate cooperative statewide organization of general programs bent on not only maintaining those professional standards, but also on assuring a more understanding and more mutually productive association with those groups.

We have finally recognized, collectively and, for the most part, individually that the true measure of our professional progress is the extent of our service to the people of our communities and our state. And we have begun to take an ever more active part in matters of public interest that touch on questions involving our technical knowledge and professional experience.

In short, we have at last begun to assume the mature responsibilities of leadership within the tremendous industry of which we are a part. So the F.A.A. is at the present. Toward what future goals should we now move?

One, of course, is the strengthening of that leadership and its wise expansion—a generality, perhaps, but a vital one. The way of reaching that goal must come from within our membership; and it must be developed from a frank recognition among ourselves of what the F.A.A. can do within its own ranks to strengthen its capacity for leadership and generate the driving force necessary to make that leadership felt. Here are some things that can help bring that about.

Membership in the FAA should be increased. Ideally, our association should not stop growing until it has enrolled every architect registered in our state who can meet the professional and ethical standards of our association.

We need more individual participation in F.A.A. affairs and programs. No body can grow either in size or influence if the many ride on the activity-coattails of the few. We must find ways first of stimulating interests in local, professional affairs. Each chapter should be the breeding ground for state-wide policies and programs. Each can be if individual members will put forth the effort needed to make it so.

We need a more constant contact between our chapters and ourselves as building professionals. We should exchange our technical experiences, air our considered opinions for the good of our profession and the interests of those other segments of the building industry with whom we work. And we should keep ourselves constantly informed as to what is happening in our Association—and what each of us can do to help.

The means for such contacts and exchanges of ideas and experiences are already available to every architect in the state in *The Florida Architect*, the F.A.A.'s own official journal. Let us use it. Let us read it regularly, contribute to it as often as possible, encourage those firms whose advertisements make it possible for the magazine to serve our professional organization's needs.

On such foundations as these the building of our future progress depends. I am confident that the next year can see them immeasurably strengthened as a fitting start to the new life that the 40 years of our Association has made possible.

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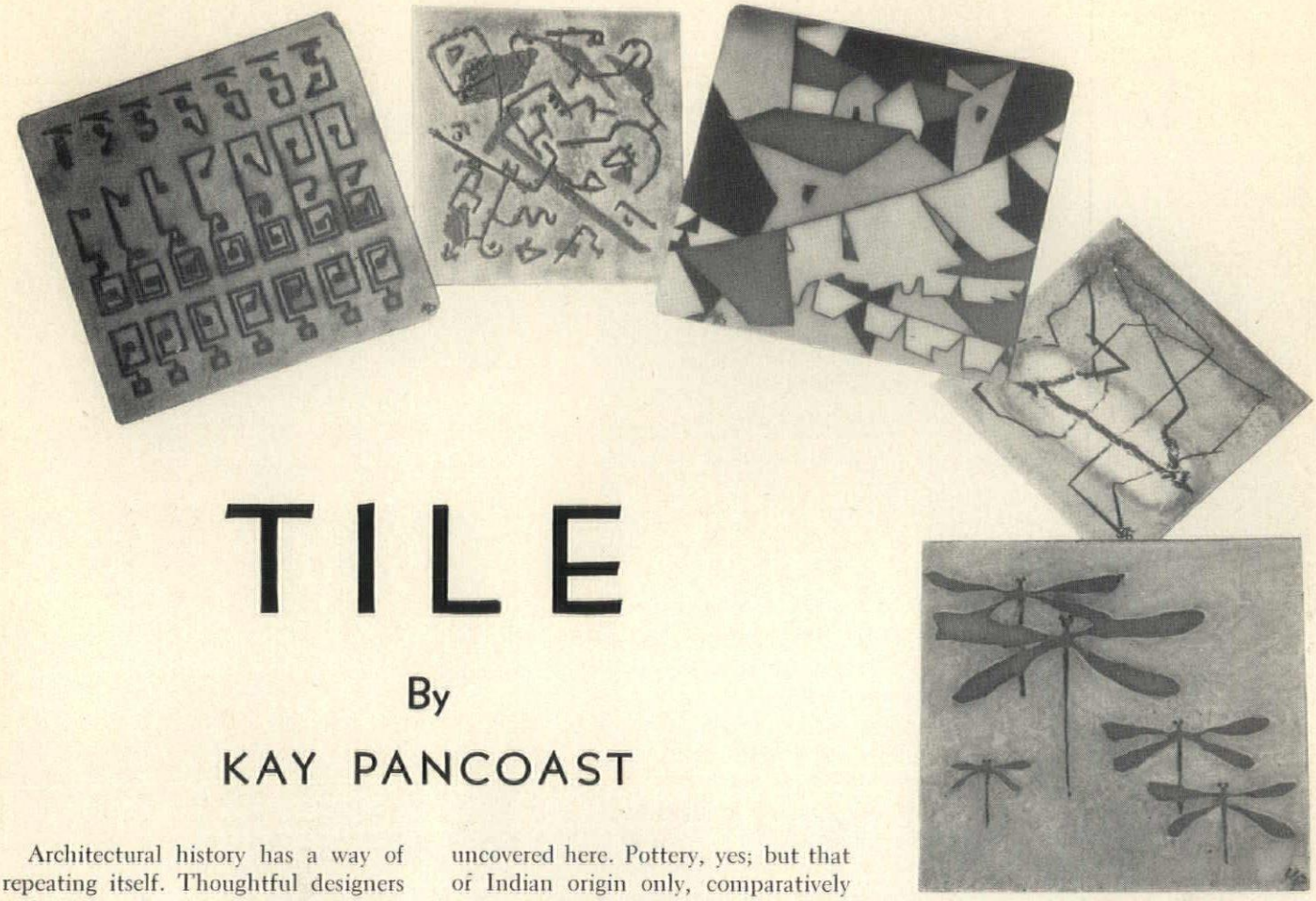


TILE

By

KAY PANCOAST

Photos by Rudi Ruda

Architectural history has a way of repeating itself. Thoughtful designers realize this. But proof of the fact is still like a bright spotlight turned on. From it comes a glimpse of new possibilities for gaining fresh, and better, results.

The place of ceramics in architectural design, for example, is nothing new. Research has laid bare, under eighty feet of Egyptian soil, the fact that ceramics and architecture marched hand-in-hand through civilizations some 18,000 years old. Ruins of these show that tile, used as a natural complement to structure, contributed form and surface and texture and color and beauty to buildings. We talk about such things today. In the Egyptian world of 18,000 years ago people were living with them.

It was the same in ancient China, in Greece, in many parts of the Roman Empire. In all these countries, ceramics flourished to contribute their touch of finality to buildings and to preserve the color and the life and the talent of their crafters' time. But in America there was none of it. No architectural ceramic heritage has been uncovered here. Pottery, yes; but that of Indian origin only, comparatively recent, and completely divorced from architectural association. Indeed, architectural ceramics used in this country were entirely imported at first, for the country did not have even a single tile company until after the Civil War.

So, the modern ceramist's job in the field of architecture is vast—and vastly difficult. Against the overall background of ceramic usage, he has nothing of a local tradition from which to work. Nor has he had, until recently, any adequate technical basis on which to advance. He cannot analyze his work against the accomplishments of a native past, for there is nothing at hand to serve as subject for comparison.

Architectural ceramics is far more virgin a field of design than is commonly realized. Progress in it is slow, too, for the range of technical knowledge needed is wide, the breadth of design possibilities virtually unlimited. With each new fact learned, a new avenue of design is opened up. Thus, progress may be constant. But it is progress wrung from seemingly endless failures, unceasing experimentation. Rules are few, seldom hard and fast; and variations from them are almost literally beyond the numbering.

Perhaps because all this is so, results are sometimes incredibly rewarding. In the fields of industrial and chemical ceramics an amazing pinnacle of technical perfection has been reached. Products have known qualities, rigidly controlled, exactly balanced for particular purposes, manufactured with mechanical exactitude. But they are not products that can be used in architectural design.

Nor should they. Modern design faces the danger of becoming sterile in the human quality of emotion. The machine products may give precision in form and dimension; but they cannot provide the emotional quality that we need. This comes

(Continued on Page 6)

DESIGNER-CERAMIST Kay Pancoast graduated from the Architectural School at Cornell and since 1924 has been active in design circles in Miami. For some time she did stage designing for local theater groups, later became adept at fabric and wallpaper design. Her interest in tile stems from her search for a design field primarily adaptable to architecture and susceptible to a full range of color and graphic expression. The tiled architrave, right, is a recent installation of sgraffitto units in which the design is cut from a white clay again a background of terra-cotta.

Photos by Robert Glander

from color, from texture, from the individuality of craftsmanship that gives variety and vibrant depth to the overall result.

Such things are part and parcel of architectural ceramics. They become most evident and most satisfactory in tile — tile used in modern buildings as it was used in ancient Assyria or Babylonia. Tile is a permanent thing, a part of the building itself. Its use today, as in the past, must reflect that fact. So, in color, it must be apt. In design it must be conservative to the extent that it is in complete harmony with the architectural theme and detail of the structure which holds it.

Out of that has come a few observations that seem like good rules to follow. Tile designs should probably not be pictorial — at least in the Victorian sense — lest they detract from a sense of structure. Use of tile should justify itself as a special type of modern material, ideal for a facing, indoors or out, where the structure of the building demands an envelope and the surface — with its characteristic of color and texture — becomes a design element of dominant importance.

Here, of course, tile can serve with glory. Its color, burned in, will never fade. Each individual marking is there to stay. Surface textures will withstand temperature, wind and weather. Maintenance is child's play, easy and quick. And for trim, for practical wainscots, or for decorative panels on walls or floors—even on some ceilings—tile might well be called one of the perfect architectural materials.

That fact is the more impressive in view of the very wide range of tiles that the modern ceramist can make available. It is possible to obtain tiles that are completely handmade, individually glazed and fired. They are apt to be varied in size and shape as well as color, for control of clays and firing to assure a strict physical conformity is hardly possible. But in certain applications, these natural variations produce a surface texture and interest that is desirable and especially appropriate.

But most modern ceramists are content to work with glazes and surface design to get the results they seek in terms of color and texture. They use a bisque as a basic form — a reliably stable unglazed tile, mechanically formed and fired under controlled conditions to produce fairly uniform characteristics. Their finishing materials include various types of slips — thin, free-flowing mixtures of fine clay and water — a wide range of glazes most of which are metalic compounds, and even such natural metals as copper, aluminum, silver, pewter and German silver. They use each with imagination, with deep respect for the vagaries of each when touched with

the heat of the kiln. And they work with infinite patience, borne up by the painstaking zeal and deep-seated optimism of the researcher who seeks a goal, strives toward it, but can never be quite sure how his best efforts will turn out.

Uncertain? Yes, the art of ceramics is all of that. Even the most careful of tile-makers can never say just why one tile, or batch of them, will come from the kiln very close to the perfection sought—or why another batch, made with identical materials and methods, will produce a failure of a design — but possibly a brilliant success of another sort.

Ancient Japanese tilemakers had one answer for it, and as good a one as any other. In each kiln, they said, lives a goddess of the clay. When the kiln is cold, she sleeps. When it is fired she comes alive and watches the heat transform the clay and make the glazes take on color and depth. When the firing is over she looks at each object in the kiln. Those she likes, she blesses. The others she wrecks.

To a large degree modern glazes and methods of applying them and firing have earned fairly consistent blessings from the goddess of the clay. And experimentation has accomplished a number of unusual successes, some of them truly brilliant ones. For example, tremendously effective—though sometimes unpredictable—results have been obtained by combining glazing techniques and by combining various glaze colors with metals and slips.

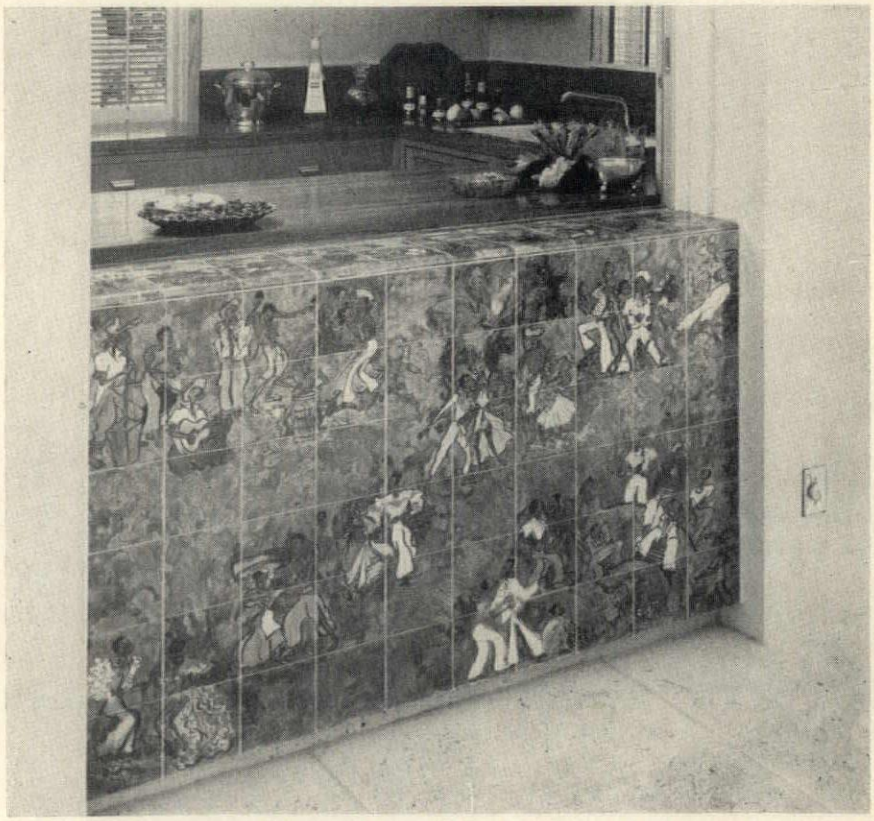
Three main methods of decorating tile are used today: underglaze, overglaze and polychrome. In underglazing, a design, or single color, is applied to the unglazed bisque. The tile is then coated with a transparent glaze and fired. Overglazing involves first coating the bisque with a color glaze and firing. Then a design is painted over the glaze and the tile re-fired at a heat sufficient to fuse and set the design, but not high enough to disturb the original glaze.

Colors obtained through overglazing are more brilliant than those resulting from underglazing. But with underglazing, both color and design

(Continued on Page 22)

Robert Glander

This tile-faced barbecue suggests an ideal use for tile in which factors of easy maintenance and permanence of material and design are of chief importance. The design here is worked out in polychrome, adapting the Spanish "dry-cord" method to modern usage and techniques.



Rudi Rada

A vividly colorful installation developed by combining polychrome with inglazing to achieve both depth and range of color with smool and permanent surface treatment. These tile required several processes with underglaze pigments painted on unfired glaze to obtain the effect.

Three Day's Round of Fun

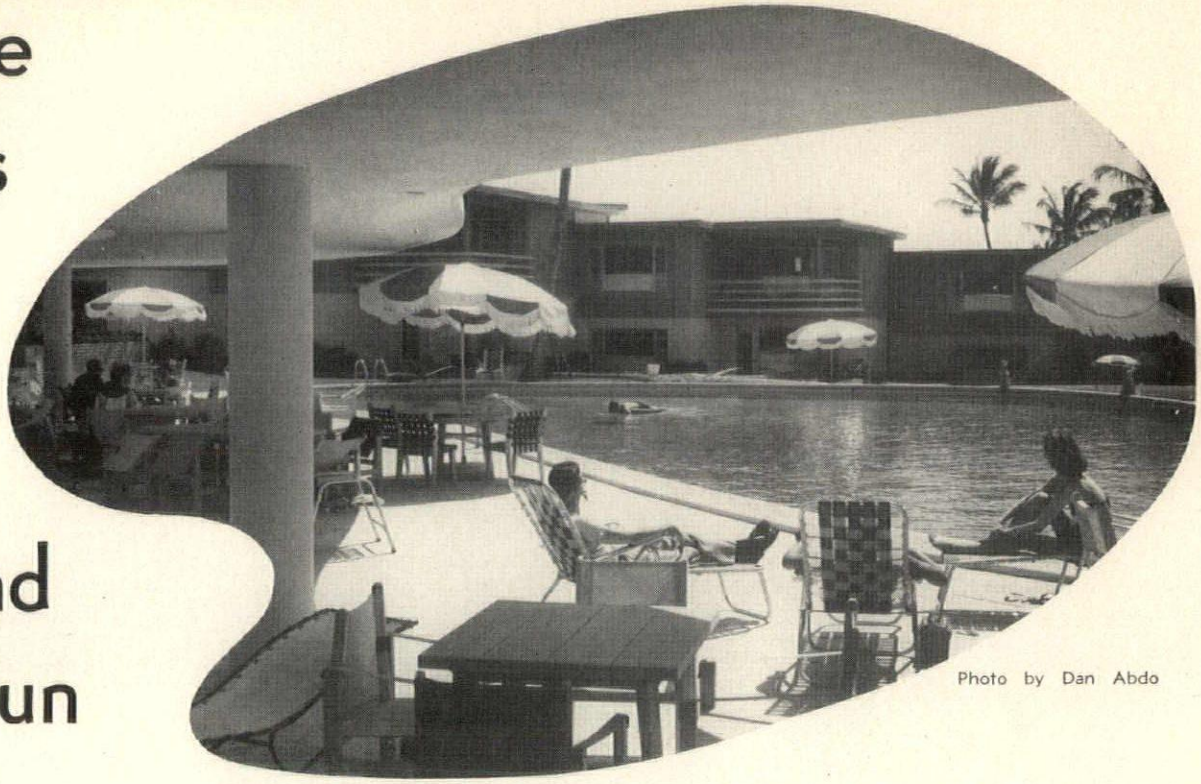


Photo by Dan Abdo

In just about two weeks from the time you read this, the 40th Annual Convention of the F.A.A. will get off to a rousing start. The place, Palm Beach; the headquarters, the fabulous La Coquille Hotel; the time, November 18, 19 and 20.

The program in the adjacent columns gives you the official time-table of the Convention. But no such schedule can suggest the fun and good fellowship that awaits everyone who attends. For the past four months a hard-driving committee of twelve — headed by General Convention Chairman RAY PLOCKELMAN, and not counting Chapter President EDGAR S. WORTMAN — has been perfecting plans for what is visioned as *"a fall vacation period and a three-day round of fun for everyone."*

That can be taken literally. Though business meetings will hold an important place on the Convention's agenda, all efforts will be made to keep them short and effective, thus giving the greatest possible opportunity for sight-seeing, relaxation and good-time activities. Here are some of the plans that don't show on the official program.

For the ladies of the Convention Friday, the 19th, will be virtually an all-day whirl. Starting at 10 a.m., they'll be treated to a tour of several

(Continued on Page 10)

PROGRAM: 40th ANNUAL CONVENTION, F. A. A.

THURSDAY AFTERNOON

3:00 Executive Board Meeting
Registration begins
Architectural Exhibit opens
Manufacturer's Exhibit opens
Committee meetings

THURSDAY EVENING

6:00 Cocktail party by Palm Beach Chapter President. All convention registrants invited.

FRIDAY MORNING

8:00 Dutch treat breakfast meeting for F.A.A. officers, Convention Chairmen, and convention committee chairmen.

8:30 Registration continues
Exhibits open

9:30 Opening business session. President Igor Polevitzy presiding.
Reports by officers and standing committees.

12:30 Stag Luncheon
Welcome and introduction of dignitaries.
Awards for architectural and student exhibits.
Address by Nicholas Arroyo, Architect of Havana, Cuba.

FRIDAY AFTERNOON

2:00 Business Session
President Igor Polevitzky presiding.
Old business

3:30 Panel Discussion — "Architecture Under The Sun," John Stetson, Moderator.

FRIDAY EVENING

7:00 Cocktail Party
8:00 Buffet Dinner (Informal)
9:00 Introduction of guests and A.I.A. Representatives
9:15 Ceremony honoring new Fellows of the A.I.A. Sanford W. Goin and Marion Sims Wyeth.
9:30 Dancing & Entertainment

SATURDAY MORNING

8:30 Exhibits open
9:30 Closing Business Session, President Igor Polevitzy presiding
Reports of committees
Resolutions
New business
Election of Officers
Adjournment

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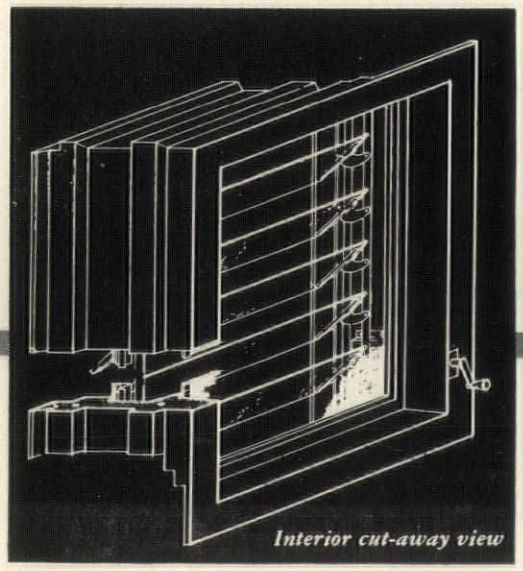
SEE IT IN BOOTH 12



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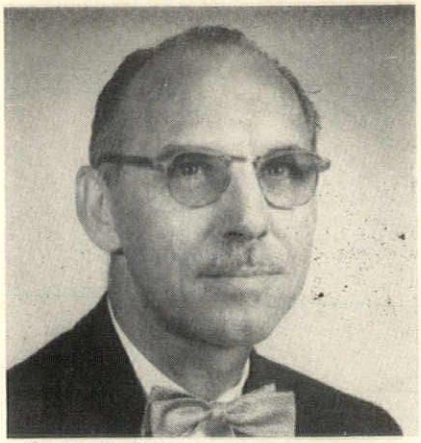


Gordon M. Potter

PALM BEACH CHAPTER PRESIDENT—Edgar S. Wortman, of Lake Worth.

CONVENTION CHAIRMAN—Raymond H. Plockelman, of Palm Beach.

Convention

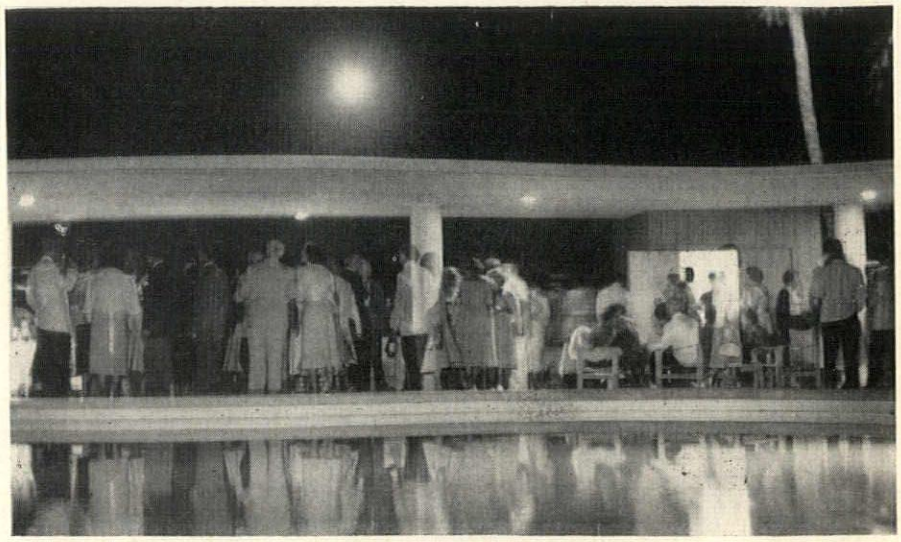
(Continued from page 8)

famed Palm Beach estates, including those of JOSEPH DAVIES and HORACE DODGE, and including the buildings as well as the grounds. At 1 p.m. there'll be luncheon at the Sailfish Club. It will be held on the pool terrace and will feature a fashion show of sunshine and sport styles by one of Palm Beach's finest shops. After luncheon there'll be another tour, this one to the famous gardens of the Bethesda Church. From there the feminine caravan will visit the Norton Gallery to view the Convention's architectural exhibit as well as one of the most prized permanent exhibits of fine arts in the South.

The ladies are also invited to Chapter President Wortman's cocktail party on Thursday evening and the cocktail party and informal F.A.A. Annual Dinner on Friday evening. Throughout the Convention period transportation will be provided. And no Convention lady need worry about the tab! All the Committee asks is that those who wish to sign up early so details can be smoothly coordinated.

You and your wife may want to sign up for more than one thing, too. On Saturday afternoon starting about 2 p.m. there'll be an afternoon of deep-sea fishing to which all Convention registrants are invited. The trip will be through the courtesy of several local contractors lucky enough to have boats. You'll be back on the dock at about 5 p.m.

Another trip has also been planned



DURING EVENING CONVENTION festivities Thursday and Friday nights of the Convention, the pool terrace of La Coquille will look much as it did during the opening party of that famed hotel.

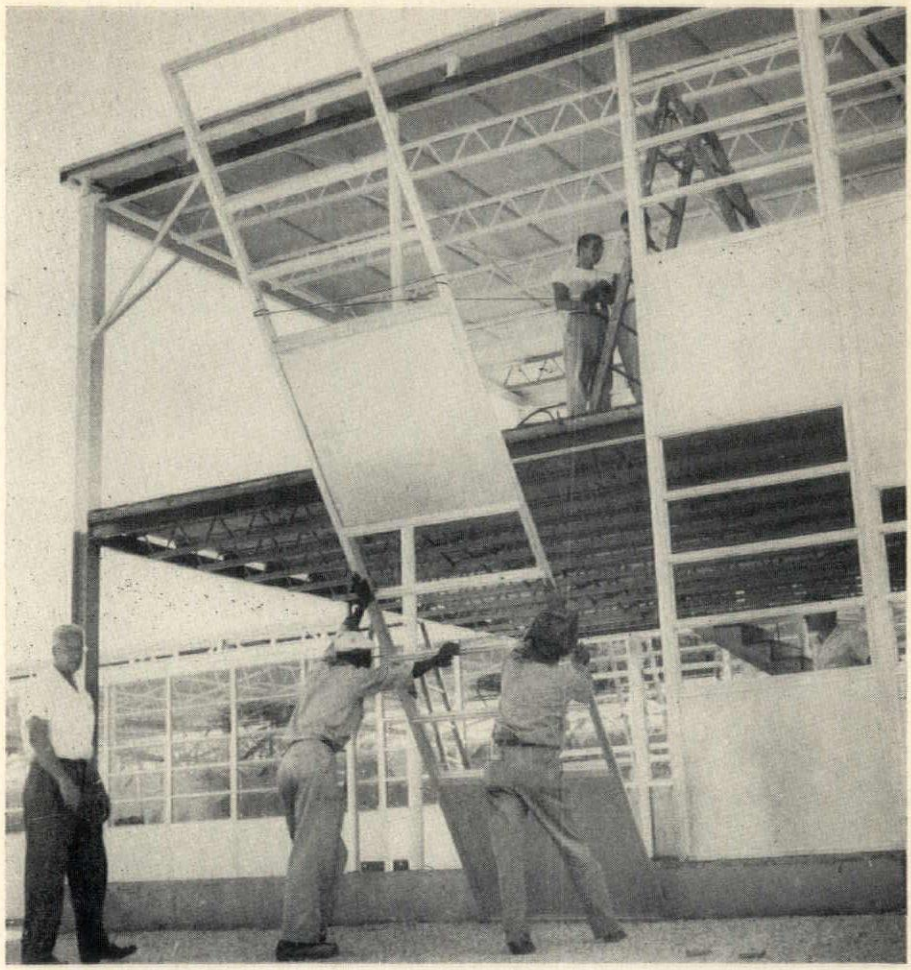
CONVENTION CO-CHAIRMAN—
Gustav A. Maass, of Palm Beach.

— an overnight one to Nassau via a specially chartered plane of the Mackey Air Line that operates on a regular schedule between Palm Beach and the Bahamas. It's an all-expense tour leaving Palm Beach Sunday morning, November 21, and returning late Monday afternoon. Included in the $42 per person rate are accommodations at one of Nassau's finest hotels, all meals and three sight-seeing tours, including the inevitable night club stops. Trip leader will be PAUL E. KOHLER. Registrations are necessarily limited and should be made early.

As to other generalities in the entertainment line, the Committee suggests you bring your golf clubs — and tennis rackets if you're still that fast on your feet. And, of course, swimming things, for the magnificent pool of La Coquille will be entirely at the disposal of Conventioneers. Fun? If

(Continued on Page 12)

Rabe's Studio
CONVENTION CO-CHAIRMAN—
Frederick G. Seelman, of West Palm Beach.



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Convention will be Host to V. I. P. s

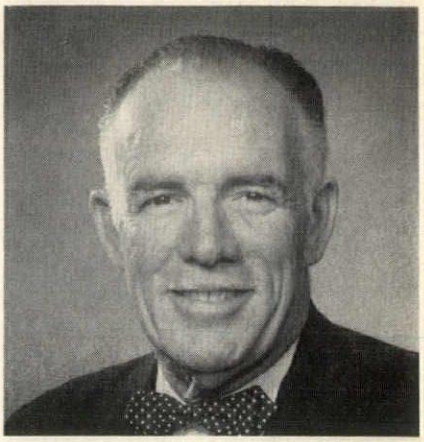
EDMUND R. PURVES, F.A.I.A.

HERBERT C. MILLKEY, A.I.A.

High-ranking professional guests of the Convention will include EDMUND R. PURVES, Executive Director of the A.I.A., and HERBERT C. MILLKEY, A.I.A. Director for the South Atlantic Region. Purves, who has been associated with A.I.A. headquarters since 1941, was named to his present post in 1949, following the retirement of EDWARD C. KEMPER. Millkey was elected Regional director at the national A.I.A. convention last June to succeed G THOMAS HARMON. He is a member of the Atlanta firm of Willner and Millkey and associated with the teaching staff of Georgia Tech. He has had a long record of service to the Institute.

NICHOLAS ARROYO, honor guest of the Convention, is one of the busiest architects in Cuba. Work now in progress includes the Cuban National Theater and Sports Palace, four major hospitals and 30 health centers for child welfare. He has just completed plans for the International Airport Terminal in Havana and is now engaged in developing the master plan for a huge tourist center at Varadero, near Havana.

Keynote speaker at the Convention will be NICHOLAS ARROYO, prominent architect of Havana, Cuba, whose subject, tagged as "Architecture Under the Sun", will be the design of modern buildings for sub-tropical climates. A graduate of the Havana University College of Architecture, he has been a member of the architectural firm of Menandez and Arroyo since 1942. He is also a member of the Cuban Architects' Association and the Cingress of International Modern Architects. He was recently appointed, in association with WELTON BECKET, of Los Angeles, as architect for Cuba's most up-to-date hotel, the new Havana-Hilton.



REGISTRATION SECRETARY — Maurice E. Holley, of Palm Beach.

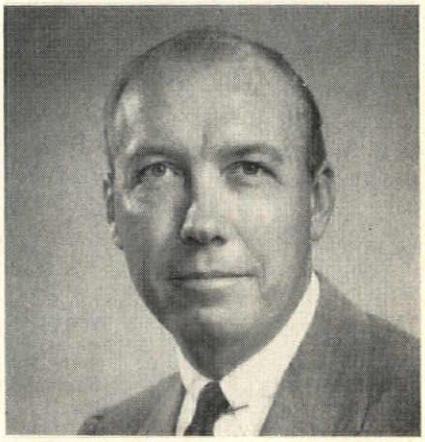
Convention

(Continued from Page 11)

anyone doesn't have it, the fault will certainly be theirs!

Costs — The Convention registration fee will include the cost of the Friday evening cocktail party and dinner. It has been set as follows: For Corporate and Associate members, $10; Junior Associates, $3; Student Associates, $1; Non-members of the F.A.A., $10; and Ladies, $5. No registration fee will be required of product exhibitors.

Hotel accommodations have been set at a flat $7.50 per day per person. This, of course, does not include meals or any incidental expenses. All checks should be made out to *"F.A.A. 40th Annual Convention."* They should be marked to indicate exactly what the amount is to cover, so proper credit for fees can be given. And they should be sent in as soon as possible.



TREASURER—David S. Shriver, of Palm Beach.

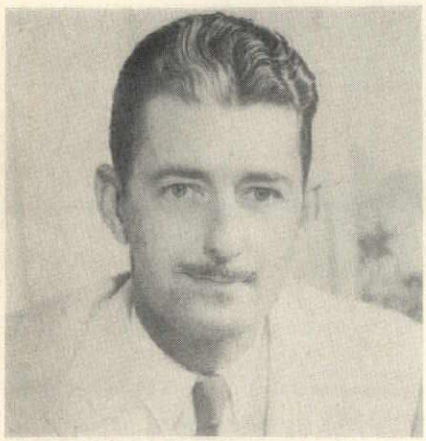
J. Sam Johnson

PROGRAM AND ENTERTAINMENT—Hilliard T. Smith, Jr., Lake Worth.

Transportation — Don't worry about it! If you're driving, La Coquille Hotel, Convention Headquarters, is on U.S. A1A eight miles south of Palm Beach at Manalapan, seven miles north of Del Ray Beach. You can't miss it! If you're arriving by plane or train, transportation to La Coquille will be furnished by the Committee — and the same fleet of twelve station wagons, with drivers, will be available for trips to Palm Beach and the Norton Gallery during the Convention.

Architectural Exhibits – Work of any size and type is being welcomed, whether represented in sketches, renderings, working drawings, models or photographs. An exhibit of student work from the U. of M. is assured. All material must arrive in Palm Beach by November 16. It should be sent prepaid to: *The Norton Gallery*

(Continued on Page 15)



HOSPITALITY, ENTERTAINMENT — John Stetson, Palm Beach.

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New J.C.C. Meeting Slated

State-wide Joint Cooperative Committe, FAA-AGC, will Report on Progress, plan next year's program

Better understanding and improved relationships between architects and general contractors is well on the way to becoming a formally established fact. Last August, in Orlando, committees representing both the Florida Association of Architects and the Florida State Council of Associated General Contractors met to form a Joint Cooperative Committee on a State-wide basis. As reported in these columns in the September issue, the meeting forged an organization and established sub-committees toward the end of developing a program that would meet approval of both architects' and contractors' organizations and thus establish a basis for the same sort of cooperative action state-wide as has proven so valuable on both national and local chapter levels.

The second meeting of the Joint Cooperative Committee is slated for Wednesday evening, November 17, just prior to the opening of the F.A.A. Convention. Purpose of this meeting is to consider reports of sub-committees, to clarify further the aims and policies of the new organization and to draft a program of practical action for the coming year.

All indications point to the probability that the meeting in November will produce positive and specific results. All sub-committees have met, have considered the subjects with which they were charged at the August organizational meeting and have indicated to Chairman Clinton Gamble their readiness to present reports embodying definite recommendations for future action.

Particularly important among them is the sub-committee on Bidding Procedures. Headed by J. Hilbert Sapp as the contractor-chairman, and including contractors James M. Alberts and Jack O'Brien and architects George J. Votaw, Joseph Shifalo and Robert C. Jahelka, this committee met in mid-September at Fort Lauderdale and evolved a set of standards on bidding procedures designed for state-wide application. These standards will be the basis of the committee's report at the November JCC meeting.

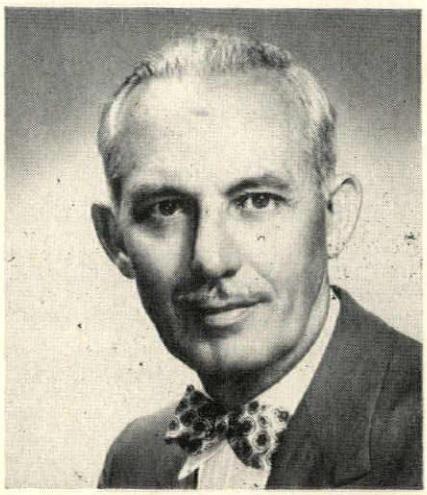
Meanwhile, these bidding standards were submitted as the committee's tentative recommendations to the Florida State AGG Council's mid-year Board of Directors' Meeting on October 8 at Ponte Vedra Beach. The AGC Board ratified a number of the JCC's actions at its initial Orlando meeting and went on record as also approving the bidding standards, subject, of course, to final acceptance by the Joint Cooperative Committee as a whole and subsequent approval by the architect's organization during its Palm Beach Convention.

Equally concrete results are expected from sub-committees on Budget, U. of F. Scholastic Awards, and Technical Reference Libraries. As work of Joint Cooperative Committee groups develops into a definite and well-integrated program, salient actions will be reported here.

No thoughtful member of the building industry—architect or general contractor—would minimize the present need for a smoother mutual understanding between every factor of that industry, or the desirability of a cooperative program that would serve the practical ends of meeting that need. John McLeod, national AGC president, suggested the long-range aspects of such a program by stating, "*I think that perhaps the greatest value of the joint committee lies in its basic concept of industry-wide cooperation.*" And Igor B. Polevitzky, FAA president, voiced the idea before a gathering of more than 200 leaders of Florida's construction industry last spring that ultimately the joint cooperative idea could embrace every major factor in the building field.

That long-range objective also was designated as the ultimate goal of current cooperative efforts by Ira Koger, president of the Florida AGC Council at the initial JCC meeting in Orlando. But as most practical building professionals realize, the future must be solidly built on the successes of the present. If the current work of its sub-committees and the recommendations they have developed can be wholeheartedly accepted by both architects and general contractors, the Joint Cooperative Committee will have taken a long step toward the bright future visioned by industry leaders. From that point of view, if from no other, the full report of the JCC and the announcement of its program for the coming year is a matter of first importance to every AGC and FAA member.

G. CLINTON GAMBLE, A.I.A., Permanent Chairman of the Florida State J.C.C., is a principal in the firm of Gamble, Pownall & Gilroy, Architects. He is also Treasurer of the F.A.A.



W. H. ARNOLD, Vice-Chairman of the State-wide J.C.C., is Vice-President of the Arnold Construction Co., Palm Beach, and a Past-president of the Florida East Coast Chapter of the A.G.C.

TRANSPORTATION—Ames Bennett, of Palm Beach, chairman.

Convention

(Continued from Page 13)

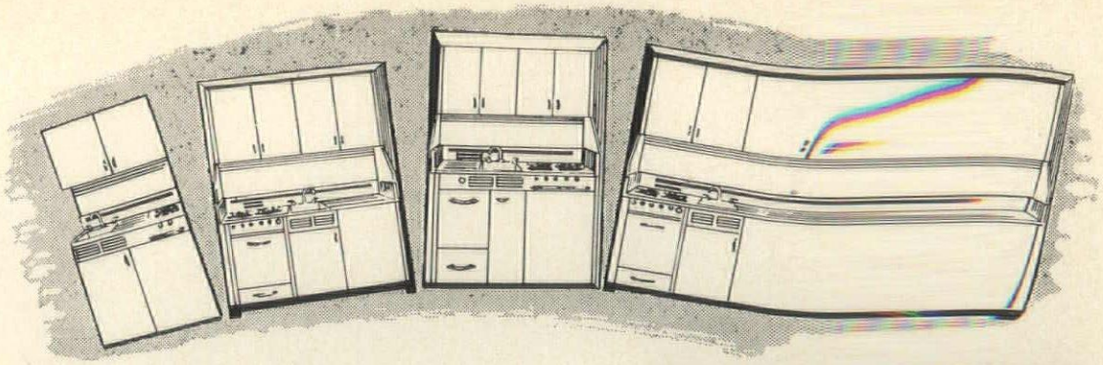
and School of Art, Pioneer Park, West Palm Beach. Mark it for the attention of *Architectural Exhibition Committee, Belford Shoumate, Chairman.*

Two special exhibit galleries have been made available for this showing by the Norton Gallery; and additional space is ready if needed. They will be opened for viewing Thursday afternoon, November 18, and will remain open to the public through Sunday, November 21. All material will be packed and returned to the sender collect as soon as possible after that date.

The Award Jury, as now planned, will comprise five architects. Invited to review the exhibit and present awards are: MARION SIMMS WYETH, F.A.I.A., Palm Beach; ALFRED

(Continued on Page 16)

ARCHITECTURAL EXHIBITS—Belford Shoumate, Palm Beach.



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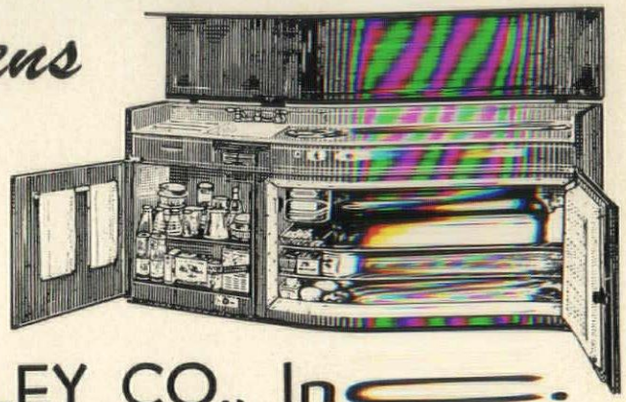

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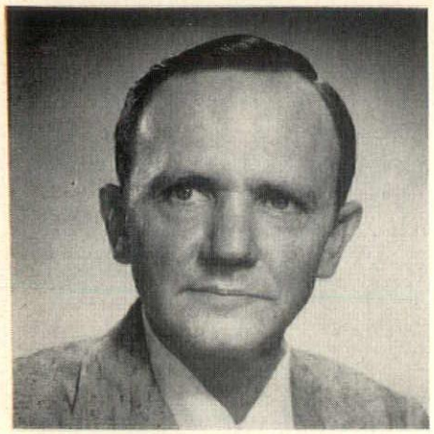


PUBLICITY—Harold Obst, of Palm Beach is half of this team.

PUBLICITY—Emily Obst, distaff side of Obst & Obst is other half.

PRODUCT EXHIBITS—George J. Votaw, of West Palm Beach.

Convention

(Continued from Page 13)

Browning Parker, Miami; Elliott B. Hadley, St. Petersburg; Robert Law Weed, Miami, and Harry Milton Griffin, Daytona Beach.

Product Exhibits — Up to the deadline for publication of this issue, George J. Votaw, in charge of this important phase of the Convention, reported that 30 firms had made committments for space and were already hard at work getting their exhibits in readiness for the opening. Tight space prevents listing them here; but the character of the firms and the types of materials and equipment involved make it certain that the show will be not only of wide and varied interest, but also valuable as a source of up-to-date information.

Products range from an adhesive, through paints and sound insulation to structural and finish masonry materials. Equipment includes windows, doors, air-conditioning units, electrical heating elements and accessories, full-scale kitchens, sound systems and building hardware. All will be housed in a huge 60'x100' flame-and-waterproof tent on the grounds of La Coquille Hotel and will be but a step from Convention headquarters.

As it is now shaping up, the show will be an outstanding one that deserves viewing by the general public as well as every architect who attends the Convention. To let the public know what's happening inside the big tent, Chairman Votaw has planned an intensive publicity program for the Saturday afternoon and Sunday following the close of formal Convention sessions.

Now scheduled are "at least twenty" radio spot announcements running through these two days. Advertisements in Palm Beach and West Palm Beach papers will also cover the public aspect of the exhibit; and local correspondents of out-of-town papers have already been primed to cover the show.

CONVENTION WILL HAVE PUBLICITY HEADQUARTERS

Publicity Co-Chairmen Harold and Emily Obst are planning to maintain a centrally-located publicity headquarters in La Coquille throughout the Convention. From it will be issued stories dealing with significant Convention news; and it will serve, with the Registration Center of the Convention, as a focal point for all F.A.A. members and their guests.

The publicity committee is especially anxious to learn about the registration of all those attending from distant parts of the State. The Chairmen ask that they be contacted so that personal news notes may be sent out from the Convention to local, home-town papers. They stress the fact that "personal" publicity of this kind is also excellent publicity for the architectural profession throughout the State; but it will be possible to obtain only through the cooperation of individual architects attending the Convention.

As part of the publicity set-up, a capable photographer from one of the local newspapers will be present during most of Thursday and Friday. He will cover the special events of the Convention; and it is hoped that he will also be able to record candid shots of many F.A.A. members — and their wives — who will attend.

As now planned, all significant sessions of the Convention will be recorded on tape for later transcription and as complete as possible reporting in the December issue of *The Florida Architect*. Representatives of the F.A.A. official journal will attend all sessions of the Convention and will also be on hand to assist the Publicity Committee.

One unique feature of this year's Convention will be the comparative absence of speeches. Aside from business sessions, speech-making has been confined to two general periods—one during the Stag Luncheon on Friday noon, the other during the Panel on Friday afternoon.

Visiting dignitaries — including National A.I.A. Executive Director Edmund R. Purves and A.I.A. Regional Director Herbert C. Millkey — will be introduced at Friday's luncheon. At that time, too, Nicholas Arroyo, famed Havana, Cuba, architect will address Conventioneers.

The Panel Discussion will be moderated by John Stetson and will include, Frederic Stresau, landscape architect; Jack Connell, engineer; Jack Cameron, interior decorator, and J. A. Meacham, color consultant.

IMPORTANT MEETINGS PLANNED PRIOR TO CONVENTION

Three meetings of particular importance have been scheduled before the official start of the 40th F.A.A. Convention on Thursday, November 18. If they concern you as a committee member, mark them on your calendar now.

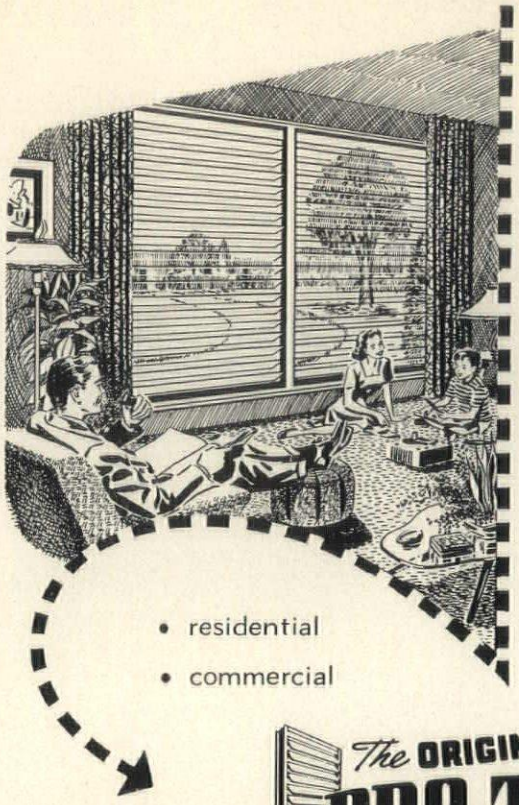
Joint Luncheon, Architects-Engineers — This is planned as a discussion session to be held Thursday noon at La Coquille Hotel for all members of Architect-Engineers Relations Committees of both professional organizations. F.A.A. President POLEVITZKY *and* CARL JENSEN, Chairman for the committee of the engineers' group, are both anxious for a full attendance.

Discussion will center about possibilities for joint legislative activity, toward the promotion of which the engineers have already authorized a fund of $3,000.

Dinner Meeting Joint Cooperative Committee, FAA - AGC — Detailed notice of this gathering has been reported elsewhere in this issue (see page 14). It will be a dinner meeting to start promptly at 7 PM, Wednesday, November 17, at the Terrace Room, Colony Hotel, Palm Beach. Co-Chairmen CLINTON GAMBLE *and* W. H. ARNOLD and JCC Secretary WILLIAM P. BOBB, JR., have prepared an agenda that includes reports and recommendations of all sub-committees and the consideration of a program for the coming year.

Florida State Board of Architecture — This body will meet at La Coquille Hotel, FAA Convention headquarters, at 9 AM, Thursday, November 18. As reported in these columns last month, under the heading "F.A.A. Legislative Committee Notes . . .", the State Board has been considering important changes in the laws regulating the practice of architecture. As now planned the Board's recommendations for amendments to the law will be submitted to the F.A.A. at the Convention.

Each of these meetings center on a subject vital to progress of professional activity — not only for the F.A.A. as a body, but for every registered architect in the State.



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Chapter News & Notes

FLORIDA NORTH

The Roosevelt Hotel at Jacksonville was headquarters for the Chapter's fall quarterly meeting. That was both a smart and fortunate agreement, for the meeting date coincided with the all-day exhibit of the Producers' Council Caravan show.

Members started to gather in earnest about that stimulating exhibit as cocktail time approached, for they were to be guests of the Jacksonville Producers' Council Chapter, prior to their own dinner meeting at 7 PM. Attendance from most Chapter areas was excellent, though it was not possible for most members in the Pensacola area to be present.

After an excellent dinner President LOGAN CHAPPELL introduced Miss CORA LEE WELLS of the University of Florida, who then received from a spokesman of the National Board of Fire Underwriters her scholarship award. Mr. W. J. BALDWIN, president of the Jacksonville Producers' Council Chapter then spoke briefly on the plans now underway for constructing a new building to house a permanent exhibit of building materials and products. The project, admittedly an ambitious one and still more of an idea than an actuality, would be of unique value to every element of the building industry in the area.

The Chapter elected new officers for the coming year as follows: JACK MOORE, of Gainesville, president, to succeed LOGAN S. CHAPPELL; MYRL HANES, also of Gainesville, vice-president to succeed himself; JAMES A. MEEHAN, JR., of Jacksonville, secretary; and HARRY L. LINDSEY, of Gainesville, treasurer. Both Meehan and Lindsey were re-elected.

The Chapter also designated three representatives to the Convention. They were, FRANKLIN S. BUNCH, THOMAS LARRICK and LEE HOOPER, all of Jacksonville.

The meeting was also attended by Roger W. Sherman, editor of *The Florida Architect*, who spoke at the dinner meeting. He touched briefly on the goal of the F.A.A.'s official Journal.

"This publication," said its editor, *"Is developing for its readers a rather unusual niche in the professional publishing field. The F.A.A. Publications Committee, under whose authority and general supervision the magazine is issued, believes it can provide every F.A.A. member with the news vehicle on professional organization matters that the Association has always needed. In addition it can prove to be a valuable forum for the exchange of professional opinion and technical information relative to solutions of design problems peculiar to our special locality."*

The speaker also discussed procedures of the State Board of Architects in enforcing provisions of Florida's registration law.

"The State Board," he said, *"Now has the power to take direct action against those who are willfully violating provisions of the Florida law. The Board and its legal counsel are anxious to learn of violations wherever they may occur."*

In this connection the speaker emphasized the point that proof must be made available to the Board before any decisive legal action could be instituted. Once the proof is obtained, the Board will not hesitate to seek an injunction against any violator. But he pointed out that obtaining proof was largely up to local architects, since the Board had no funds for the type of detailed investigation that is sometimes necessary to establish it.

(Continued on Page 21)

ALL ARCHITECTS AREN'T SUBJECT TO OCCUPATIONAL TAX

"Are all architects registered in Florida subject to assessment of an occupational tax—even though some of them may be employed as salaried members of another architect's staff?"

That question has been asked many times, probably in every section of the State. Until recently the assumption was positive—that is, most architects have assumed that registration to practice architecture in Florida automatically obligated them to pay whatever occupational tax might be levied on them by state, county or city agencies. Others, however, have raised eyebrows over the legality of such occupational assessments.

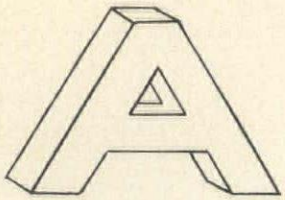
Recently the question was raised as an issue by some members of the Florida South Chapter. An opinion was sought by the Legal Affairs and Parliamentary Rules Committee from a legal firm. The letter stating the opinion said, in part:

"You have requested our opinion as to whether or not draftsmen employed by an architect are required to pay a license fee. It is our considered opinion that they are not required to pay such fee; and we base that conclusion on the case of Lee vs. Gaddy, (Fla.) 183 So.4."

That case involved an attempt, by the Tax Collector of Leon County, to collect a tax from every pharmacist in the county. One rebelled, brought suit and was granted an injunction, freeing him from the obligation of paying the tax. On appeal, the Supreme Court of Florida upheld the lower court's decision. Justice Brown's concurring opinion stated that the practice of a profession within the meaning of the statute was intended to apply only to persons *"who serve the public and charged members of the public direct for their expert services"*. He further stated that to give the statute the meaning contended for by the Tax Collector would impose the tax upon many types of workers whom the Legislature never intended to tax.

Shorn of legal language, the facts as clarified by the State Supreme Court are these: Registered architects are subject to occupational taxes if they are principals in an office, deal directly with clients and receive remuneration from their clients as payment for services. *But*—No occupational tax need be paid by architects who, though duly registered in the State, *do not* act as a principal of an office. This would apply to a registered architect serving as draftsman in a practicing architect's office who, though he might be called upon to have some contacts with clients, received his compensation in the form of a salary.

IN DESIGN: IT'S THE LITTLE THINGS THAT COUNT.



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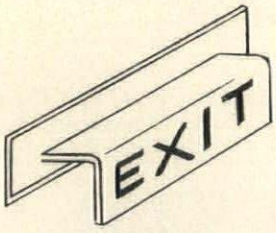

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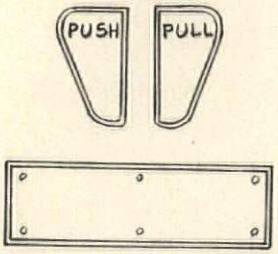

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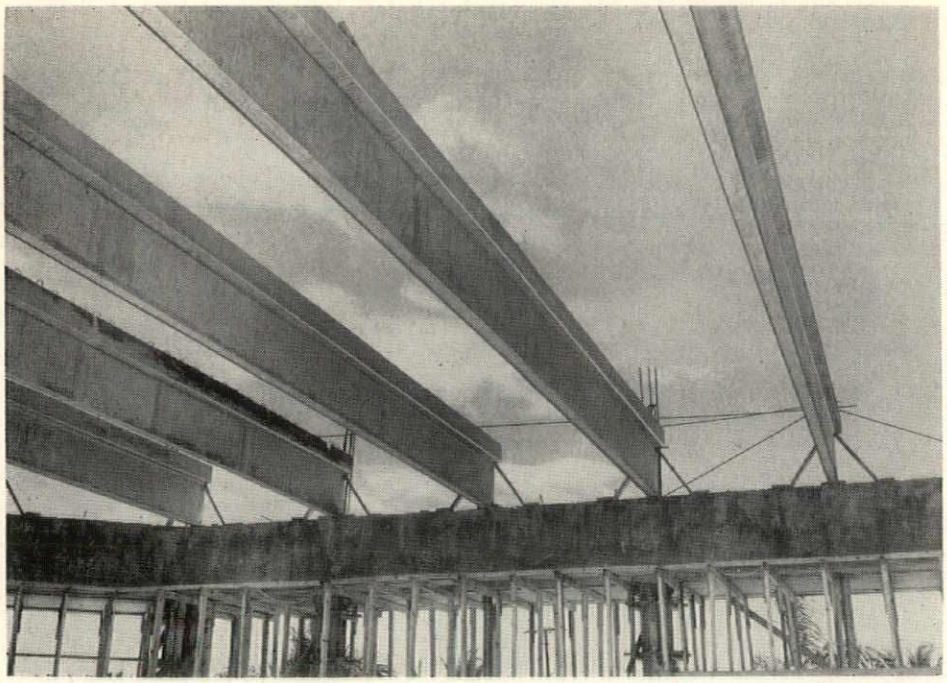

50' long prestressed tee section beams for the Singer Building, Pompano Beach, Florida . . . in the process of construction.

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Chapter News & Notes

(Continued from Page 18)

SARASOTA-BRADENTON

From JOHN M. CROWELL of Sarasota, comes the report that the Florida Central Chapter has acepted the invitation of the Sarasota-Bradenton Architects Association to hold its first quarterly meeting of 1955 in Sarasota. The date will be January 8. PIETRO BELLUSCHI, Dean of Architecture of M.I.T., will be the featured speaker. The meeting promises to be an outstanding one on which full details will be announced later.

The following were elected as officers of the local Association: President, ROLAND W. SELLEW, Sarasota; Secretary, EDWARD DEAN WYKE, Bradenton; Treasurer, WERNER KANNENBURG, Sarasota.

FLORIDA CENTRAL

The regular quarterly meeting of the Chapter was held October 9 in Orlando. Though not scheduled to start until 2:30, so far as Chapter business was concerned, a number of members met informally for luncheon; and there were group meetings including committees and directors before President RICHARD JESSEN called the meeting to order at the Coliseum.

The business session was a long one. A number of committee reports involved a considerable amount of discussion; there were presentations of applications for new members; there was election of officers. By the time business had been concluded, the session had run overtime (a healthy sign of interest noted by more than one present) and the group dispersed to pick up wives and friends for the dinner scheduled to follow the cocktail party in the evening.

Arrangements were in charge of the inimitable W. KENNETH MILLER, who also served as master of ceremonies during dinner and introduced the two speakers of the evening. In attendance, in business accomplishments and in fellowship the meeting could be counted a firm success.

Election of officers brought these results: president, RICHARD E. JESSEN, Tampa; vice-president, RALPH P. LOVELOCK, Winter Park; secretary, ERNEST T. H. BOWEN, II, Tampa; treasurer, ANTHONY J. PULLARA, Tampa. The first three officers were elected to succeed themselves. The treasurer's office is a new one, having been separated from the formerly combined office of secretary-treasurer.

Directors named were: ROLAND W. SELLEW, Sarasota, for three years as Chapter director; L. ALEX HATTON, Orlando, F.A.A. director for one year; and JOSEPH M. SHIFFALO, Winter Park, alternate F.A.A. director.

Newly elected members included the following: *Corporate*, BLANCHARD E. JOLLY, St. Petersburg, WILLIAM H. GUERIN, formerly of Miami, and HILL STIGGINS, Orlando; *Associate*, PAUL M. RUDOLPH, Sarasota, ROLAND W. SELLEW, Sarasota, and ELDRIDGE F. MCLANE, JR., Tampa; *Junior Associate*, RICHARD G. SMITH. The Chapter also approved membership of CHARLES L. HENDRICKS, of Orlando, who had transferred his A.I.A. membership from the Alabama Chapter.

Guests at the Chapter dinner included friends and wives of members and the editor of *The Florida Architect*, who spoke briefly on the part the publication is now playing in the development of the F.A.A. Guest of honor was the dean of Orlando interior decorators, MRS. EDITH TAY LITTLE, who delivered an account of

(Continued on Page 24)

OBJECTIVES

The objectives of the Florida Association of Architects shall be to unite the architectural profession within the State of Florida to promote and forward the objectives of the The American Institute of Architects; to stimulate and encourage continual improvement within the profession; to cooperate with the other professions; to promote and participate in the matters of general public welfare, and represent and act for the architectural profession in the State; and to promote educational and public relations programs for the advancement of the profession.

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TILE

(Continued from Page 7)

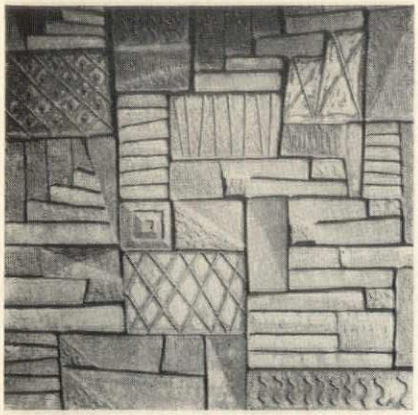
are permanently protected by the glaze fired over them, whereas the colors on the surface of an overglazed tile may eventually wear thin over a long period of exposure.

In polychrome, a number of differently colored glazes are applied directly to the bisque and the tile is then fired but once to produce the desired design. In old Spanish tiles, polychrome designs were outlined on the tile by slight ridges, called "dry cords," and the spaces between filled with glaze. The same trick is used today, but it has been variously adapted to produce a greater freedom of glazing so that colors will "flow" but still retain the sense of design.

An almost infinite range of treatment exists by variously combining these three basic methods. Further variety results from combining different types of clays. In sgrafitto work, for example, a "slip" of a colored clay is flowed on to a different colored bisque. A design is then cut through the slip after it has dried. Then the tile is fired to set the slip. After that the design can be underglazed or overglazed, according to the whim of the designer.

Possibilities do not end there by any means. Tiles with all the architectural qualities their name implies, can be made to take on a sort of three-dimensional surface character through surface modeling. The original type of faience mosaic tiles furnish a historical precedent for this. And today some of

This intricate design is executed in polychrome and adapts the Spanish "cuerda seca" to modern design requirements.



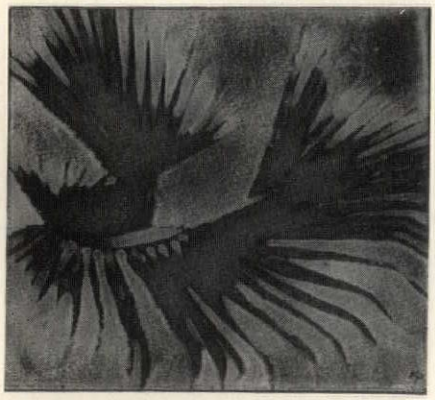
Rudi Rada, photos

Modern adaptation of original faience mosaic technique produces surface with texture as well as pattern. Design possibilities are limitless.

the old faience techniques are being combined with those of china modeling and glazing to produce what can be called almost new results that give promise of tremendously interesting possibilities in combining relief, surface textures and color in a single ceramic composition.

It is fair to say that we have now surpassed the ceramic craftsmen of the ancients. At least we have so far as materials and methods and qualities of tile products are concerned. But we have yet to use our hard-won knowledge as wisely as they did theirs. The art they produced enriched their everyday living by becoming a part of buildings their people used. They left their beauty behind. But they lived with it first.

Could it challenge the architectural profession to believe we might do likewise?



Design produced by the "wax-resist" method in which designs are first painted with wax to which glazes will not adhere.

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Chapter News

(Continued from Page 21)

her recent travels that was a fascinating mixture of good humored commentary, shrewd observation and welcome information.

FLORIDA SOUTH

The high attendance record of this Chapter is largely due, according to members, to three things—for which officers and directors of the Chapter must take full responsibility. One is the good food and pleasant atmosphere that is offered on monthly meeting nights. Another is the plan whereby members pre-pay a definite amount for dinner-meeting expenses in advance with their dues. The third is the generally high calibre of entertainment provided after dinner.

More often than not the entertainment is quite as informative as entertaining. It was all of that on the October meeting night. Arranged by EDWARD GRAFTON, the Chapter was treated to an exhibition of ceramics — hand-made tiles by KAY PANCOAST and photographs and examples of three-dimensional ceramics by Fort Lauderdale potter and ceramist MISCA PETERSHAM.

Both artists spoke of their craft, Kay Pancoast on the design and application of tile to architectural use; and Petersham on the creation of ceramic objects via a potter's wheel. He actually demonstrated his art for a fascinated audience on a wheel brought into the dining room.

The craft-products of artists such as these could add much to architectural design in Florida. Work of Kay Pancoast — and the major part of her talk before the Chapter — is reproduced elsewhere in this issue. Illustrations of Petersham's work will appear in a future issue.

READ IT IN DECEMBER!

For those who couldn't make it to Palm Beach, there'll be a full report of Convention happenings in the December issue of your official F.A.A. Journal. Don't miss it!

Producers' Council Program

The two showings of the *Caravan* exhibit, the nation-hopping show of 43 quality products manufactured by Producers' Council members, were undeniably successful. Numerically, the Jacksonville show nosed out that held in the Miami area, at least so far as architect's visits were concerned.

But Miami Chapter President FRANK GOULDING has announced that overall results of the Caravan's 1954 tour were held to be so gratifying by Producers' Council top administrators and individual manufacturers who had supplied exhibits for it, that next year the *Caravan* exhibit would be twice as large. That means, two, instead of one huge van; and it could involve 86 individual exhibits, provided each were held to the approximate size and type in this year's show.

Plans for the 1955 trek are now under way and will be announced as soon as all the inevitable wrinkles have been ironed out. The itinerary will undoubtedly be the same as this year—which means that Florida's two major marketing centers will once more be privileged to review the unique traveling show.

One reason given for the smaller Miami attendance as compared to that in Jacksonville was the location of the exhibit. A number of viewers expressed the opinion that a more central spot in downtown Miami would possibly have attracted substantially more visitors. The comment might be valid in view of the fact that the Jacksonville show was excellently attended all day long, according to Chapter officials. One reason given for that was the central location of the Roosevelt Hotel Ballroom in which the exhibit was held. Another was undoubtedly the fact that the exhibit was timed to take place on the day the Florida North Chapter of the F.A.A. held its quarterly meeting.

Speaking before F.A.A. members near the close of their chapter meeting, W. J. BALDWIN, JR., president of the Jacksonville Producers' Council Chapter, outlined a plan for development of a permanent, local exhibit of materials and products used in the building industry. Though still in the tentative planning stage, the idea involves the cooperative design, financing, construction and operation of a Products Display Center—a centrally located building that would not only house exhibits of building products, but would be so designed and constructed as to constitute a display of materials and construction techniques in itself.

The idea is unique and, if carried through to a successful conclusion, may prove to be the first of its kind in the country. As now planned, Baldwin said, it would be largely financed by cooperative "donations". Land, he said, had already been offered for a site. Manufacturers and dealers of basic materials for construction and finishes and of a wide range of equipment products have already signified their willingness to participate. Even labor unions have expressed interest in the project and, according to Baldwin, have tentatively offered to provide skilled labor to construct the building on similarly cooperative terms.

In Miami, plans for the new Construction Industries Center in downtown Miami's DuPont Plaza are coming quickly to a head, according to CLINTON WETZEL, present manager of Miami's Architects' Samples Bureau, and a leading figure in the promotion of the new project. Substantial committments for space in the new structure are coming in from building material and equipment firms throughout the country, Wetzel said.

Next big event on the calendar of the Producers' Council Miami Chapter is the Annual Christmas Party at which Council members play hosts to local architects and their wives. The party will be held December 14, at the Coral Gables Country Club.

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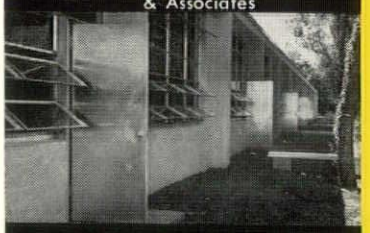
Doors, Spandrels and Solar vanes for Vocational School Building, Miami, Fla.
Architect: Wm. H. Merriam
Stefan H. Zacher

Solar vanes and Verticals for Plaza Building, Miami, Fla.
Architect: Polevitsky, Johnson & Associates



Exterior Doors for Elementary School, North Miami, Fla.
Architect: Wahl Snyder

Tilt doors for Golden Gate Hotel, Miami Beach, Fla.
Architect: Polevitsky, Johnson & Associates

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